

LITERATURE

"Weighed in the Balance," is a new novel by Harry Lander. It has the value of a literary quality and all the virtues of a properly told tale. But the matter and the motive of the story rise so far above the considerations of formal quality that they drop out of the reader's calculation of the book. He becomes engrossed in the problem of the author. The author would say that he is an optimist because he preaches elevation by the purest process, the reader would find quality in his optimism as he would find quality in the wading to the hopeful final is a through sloughs of despair. "Weighed in the Balance" is the fruit of a sadly conditioned soul. Emerson, commented on the doubt. The lesson of Mr. Lander's dark story is the hopelessness of evil, the fatality of the liberated conscience unsatisfied, the weakness of human nature, and the inevitable conclusion that "with in the unseen, acting upon the fears of mankind, still remains the most potent influence for their moral elevation." His "foreword" is a confession of his pitiable condition of honest doubt.

His story is the record of the unhappy boyhood and youth of a man who is not a story for the firm ground in faith, for it will strike unnecessary blows at sheltering bulwarks. Perhaps the nomadic mind drifts in a desert of doubts, better with its own hopelessness, but find therein the only company that misery loves. If the religiousist reads unreluctantly to the end he will remain to cry "amen" to the theme formula: "Evil begets evil." But will the doubter find satisfaction for his fared soul in the proposition that "peace dwells only in the heart which desires good only for good's sake," which is the author's offer as ultimatum, the plentiful aid in exchange for the undiminished hopes in rewards and the disquieted confidence in personal ability?

The book is only for the thoughtful, and only for the doubter. They must weigh it and its pessimistic optimism in the balance, and the tipping of the scales will vary in each heart according to the weights it weighs against it. The book will impress the author's name upon the mind of whoever reads it, and new offerings from him will be greeted with avidity. It will likewise augment John Lane's prestige among serious-minded readers, for his earnestness in presenting, from the Boston presses, literature which has the impress of thought as well as the virtues of belle-lettres. (Washington: Woodward & Lothrop.)

There exist in this country, and in nearly every other, two great organized forces: crime and its prevention. The body corporate for the prevention of crime we see in the great police and detective services of the cities, States, and of the Union. The organization of criminals who defy law, civil and military, who make necessary the other corps, and attack by force or fraud the natural rights of man to life, liberty and the pursuit of happiness, is not visible except to a few. By constant, unrelenting, experienced watch and study the police of the great centers have ferreted out this sinister element of our population; they know the rascals who compose it, and they are familiar with the methods and means, numerous and surprising, which are employed.

The result of a life of observation of criminals under the circumstances most favorable to an extensive and intimate experience is embodied in a quarto volume, "Our Rival, the Rascal." The authors are two men of the Boston police service, Superintendent Benjamin F. Eldridge, president of the National Union of Chiefs of Police, and Chief Inspector William J. Watts, in command of the detective force of the Boston police department.

"Our Rival, the Rascal" is practically the memoirs of these two men, their experience and extensively accumulated knowledge of this peculiar subject crystallized into readable form.

The book discloses not only how well acquainted they are with their subject, but whichever of the two wrote it, has brought to the expression of what they had to tell a simple, vigorous and often graphic and ornate style which gives literary quality to an otherwise severely technical book. The pursuit of all sorts of rascality and its prevention is described from the seemingly crude but actually well-disciplined trade of mendicant to the safe-cracker, with his elaborate mechanical devices, the daring train robbers and the sleek sharpers of the quill. There are hundreds of portraits of noted criminals in all classes. In its entirety the work is one of the most valuable contributions to the science and literature of criminology in years. The experts will find it indispensable in the presentation of object lessons and subject matter, and the general reader will discover it a unique exposition of a phase of life related to all but a few. (Boston: Penckerton Publishing Company.)

"Broken Away" is an attractive novel by Beatrice Grimshaw. Sometimes the author has burdened her text with minute descriptions of trifles, which are not interesting to other than feminine readers, but this is but the inevitable relief of a strong story behind. The title may apply to two phases of the story. It may refer to the change when a young writer and his wife take away from the pleasures of social life to see refreshment and inspiration with nature, or it may mean the unfortunate breaking away of the mind of another writer, who is crazed by his own failure and jealousy of his friend's success. The insane man pursues his friend to his cottage in the hills, and makes several crazed attempts to murder him, and for the idea which he believes would have made his own success, and which he believes his friend to have stolen. In the working out of this theme Miss Grimshaw has been most successful. It is written with a fine appreciation of dramatic quantities, and the resultant is moving and powerful. Woven about this phase of the story are two interesting love affairs. One the strange affair of the mad man and the mercenary May Miller, the other involving Terry O'Connell, one of the freest, sweetest, strongest and lovable girls that has crept into fiction in many a day. Concentration would, however, have made a good story better. (New York: John Lane: Washington: Woodward & Lothrop.)

After reading, with ever deepening attention and profitable returns, through Joseph Parker's new book, "Might Have Been," the one and only criticism that springs to the pen, and it comes from the heart as well as the mind, is that every one might read it, and have it read it again. It is a book full of witty diversion, excellent philosophy, consolation for doubt and human scholastic characteristically set out. The very title itself strikes a chord in the heart.

The might-have-beens never happen in real life, but Mr. Parker has invented the dramatic, and that sets it all right. Through it, which is his book, he sees life in the optimistic light, "as it might

have been, for who knows that the potential is not God's way of interpreting the indicative and actual?" Formally, the book is divided into forty-eight notes or chapters, and each of these is devoted to a different subject, and each on all varieties of topics. "Might Have Been" is a book to love and be thankful for. (New York: Frederick Stokes, Washington: Woodward & Lothrop.)

The erroneous reports of the loss of Stephen Crane's life at the time of the shipwreck of the Cuban fishermen, occasioned great solicitude in England. The London Chronicle spoke of him as "the one young writer of genius that America possesses"—a most flattering tribute, coming on the very heels of Dr. Nicoll's regret that he found no young writers of consequence in "the States." The Chronicle ranks the "Red Badge of Courage" with Tolstol's "Sebastopol."

At the request of the daughters and publishers of Mrs. Harriet Beecher Stowe, Mrs. James T. Fields has undertaken Mrs. Stowe's biography. Mrs. Fields' book, "Authors and Friends" has shown that she is eminently fitted for the work.

"A Finance on Trial" is one of the new stories of last week. It was written by Francis Tilton Buck, who is also the author of "A Man of Two Minds." This is a charmingly real and photographic novel of society. Photographic because there are men and women in society who would do, act, talk, think, and interest themselves just as do the characters in Mr. Buck's story; it is dramatic in the simple fact that the author and publishers have printed anything so realistic. Perhaps neither of them realized it, but they have made a bitter commentary on the shallowness and insignificance of many men and women whose education and opportunity should have equipped them better.

The sarcasm of the situation may not appeal to all who read the book. Mr. Buck has pictured the men and girls of the smart set with such exact cleverness that these very ones in reading it will miss the realism of their own faces in the mirror of the text. This is often the penalty of a writer's own cleverness; perhaps Mr. Buck will claim it as his compensation. Aside from the composite pictures of the characters drawn from all they do, the author has furnished some individual descriptions which should interest the reader. He evidently believes in the fascination of the eye and character denotation in hair. He introduces every person with a minute description of both. Crank Orrell had "two beady black eyes" and "very thick lustrous black hair, thinly distributed over a small, round, bullet-shaped head, and forming, indeed, a small oval bald spot just over the middle of the forehead."

Margaret Heslow's eyes "were a deep brown with just a hint of gold in them which appeared in certain lights," the hair to match was of a reddish brown shade, somewhat like the color of old mahogany, and was worn piled rather loosely on the top of her head." Malcolm Sturges "might at first sight have been taken for a Spaniard, for his glossy hair and heavy mustache were jet black, and his eyes were almost black, and his skin was dark." For some time after the introduction to Sylvia Pelton the secret of her hair and eyes were withheld, but patience brings them with a new chapter, and she is disclosed with "a wealth of soft golden hair, large blue eyes, and a perfect complexion."

The mother of Sylvia had characteristic wavy hair and brown eyes. Mrs. Rand "had no distinctive outward characteristics except her kindly gray eyes." Gerald Anthony was fair-haired with clear blue eyes; the color of Sylvia's father's eyes is a mystery, but he had "light hair and mustache," and, perhaps there are others. The book is bound in an artistic fashion that would make it at once a conspicuous ornament to any table. (New York: Merriam Company. Washington: Woodward & Lothrop.)

Mr. Harris, since his return from America, has not been doing much literary work. He has been engaged in the dramatization of "The Little Minister," with which he has made good progress. He did not at first intend to do the work himself, but has now taken it in hand, and it may be expected without very long delay.

The book buyer accumulates size with age. Gradually this magazine is becoming a box, as might any natural healthy growth. From the long contents there are three particularly attractive articles. One is by Rebecca Harding Davis, on "Some Holographs in Literature." She complains that the world has refused to see some writers in their real light, and has branded them with the character rather of denig or man. Walt Whitman is one, Edgar Allan Poe another, Margaret Fuller a third. William Winter has a sympathetic account of Donald G. Mitchell, "The Marvel," and this gives occasion for a charming photo-illustration of his face. Woodrow Wilson, something of a personal nature is told about Arthur Hadley, the author of the recent unique work on "Economic

The Rambler is found in possession of much interesting information: Edward Bellamy's new book will be called "Equality," Bliss Carman's new book of poems will be called "Ballads of Lost Haven." Chicago has a new magazine called "The Four Elements," which chief claim to originality, among an odd species, seems to be that it contains "cut out and pasted in," after the fashion of a scrap book or a

magazine dummy. There is much else of a varied and interesting literary character in the book buyer this month, including reviews by Lieut. Henry, U. S. N.; Paul Leicester Ford; Laurence Hutton and others.

The Critic does not resent the warning over given its contents each month by The Month. Passing the question of excellence, the utility of the monthly edition of the Critic is obvious. The admirable weekly fills an undisputed place in the purveyance of literary news. Why should it be warned over under one cover every month? Perhaps for the economical assistance of those who do not take the Critic. But can you imagine anyone being so affecting to be "an occasional" without the Critic?

Sir Edwin Arnold has bought a yacht, and accompanied by his son and daughter-in-law, proposes to start for a cruise in the Mediterranean.

How a crazed Italian artist loved an English girl, but was refused her hand in marriage; how he destroyed himself; how his wife, returning with her son, blamed the girl for the avian her money suggested, and vowed a terrible vengeance; how she hid her time and married her son with his talented weaknesses to the daughter of the girl whom she blamed for her husband's death; how terrible was the life of the innocent victim; to this lurid plot; all this is the burden of "The Sacrifice of Fuchs," a story written by R. Mansfield Craig. It is a highly colored romance of revenge, adventure and striking unconventionalities. (New York: Frederick Stokes, Washington: Brentano.)

A tale of the search for happiness in "A Transatlantic Chateaufort." To some it comes at once, to others delayed; for some it is in possession, for others, even in separation, when the link of real love unites. So it was with Sylvia, the heroine of Helen Choate Prince's story. She seemed oppressed by more than her measure of fate's persecutions, but through it all she sustained herself a noble, tenacious character. Though in the end her true love was denied her in life, she was happy in the knowledge that his heart was hers, and there was a sweet and holy satisfaction for her sustenance. The novel is a tale of character development, and in motive it is a protest against the marriages of American girls with foreign titles. It is told in an admirable manner, flavored with the sentiment of domesticity and the romance of war and its fortunes. The author of this story is remembered as having written "The Story of Christine Goodford." (Boston: Houghton, Mifflin & Co.; Washington: Brentano.)

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TONIGHT!
—Special Exhibition—
OF THE
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At 8:15.
WILLARD HALL

STILL ANOTHER WEEK
Of the Most Marvelous Motion Views
—Every One a Masterpiece—A Remarkable Collection, Comprising Every Subject in Which Life and Action Are the Prime Characteristics.

More New Views Will Be Added.
See It While You Have the Opportunity.

Entering Upon Its 19th Week, and its Stay in Washington is Fast Drawing to a Close.
Daily, at 2:30, 4:30 and 8:15 p. m.
Special Exhibitions Sundays at 8:15 p.

Grand Concert
COLUMBIA THEATER, APRIL 18 - EVENING
BENEFIT
CUBAN HOSPITAL FUND

Program Very Select, including:
HARRY H. HARRIS, tenor.
MRS. LEWIS, soprano, of the Willard.
MAURICE MARSHALL, quartet, Prof. Arthur Vand.
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WASHINGTON CONCERT COMPANY.
ARTIST: Mr. J. C. Catell, Miss Ella A. Knight, contralto, and other well-known artists.
Tickets for sale at the following hotels: Arlington, Riggs, Willard's, Raleigh, Edgely, Rector, McManis, Metropolitan, St. James, Euclid House and Columbia Theater.
Mrs. W. BAKER SAYLOR, Chairman Committee on Program.

AMUSEMENTS.
Columbia Theater.
Week Commencing Monday, April 12.
Matinee Saturday Only.
DANIEL FROHMAN'S:
GREATEST LYCEUM THEATER SUCCESS,
THE PRISONER OF ZENDA.

ORIGINAL PRODUCTION INTACT, WITH
HOWARD GOULD.
WALTER S. HALE.
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ISABEL IRVING.
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MERVYN DALLAS.
BENJAMIN MONTIETH.
AND OTHERS OF THE ORIGINAL LYCEUM COMPANY.

Next Week—WALKER WHITESIDE.

CENTER MARKET HALL



Tomorrow Night Only.

Grand Triumphal Reception

—TO THE—
CHAMPION OF

CHAMPIONS,

Bob

Fitzsimmons

—AND—
His Entire Carson City Contingent

SUPPORTED BY A
HIGH-CLASS VAUDEVILLE CO.

Doors Open at 7 o'clock.
Performance at 8:15.

New National Theater.

One Week Tomorrow Night Wednesday and Saturday Flats.
Starting... RETURN ENGAGEMENT OF

CHARLES HOPPER

...IN...
CHIMMIE

FADDEN.

Direction of Frank McKee.

ORIGINAL PRODUCTION.

CHARLES HOPPER, George Nash, Gold Flood, J. R. Furlong, Harry Rawlins, F. R. James, Frank L. Brown, Berenice Wiesner, by Moonlight.

ORIGINAL CAST.

Sydney Price, W. H. Siskind, W. P. Muller, Thomas Clark, Beth Franklin, Irene Vincourt, Marie Bates, Fannie Denham-Rouse.

Next Week—DIBBY BELL and LAURA JOYCE BELL in "A MIDNIGHT BELL" and "THE HOOSIER DOCTOR."

GRAND OPERA HOUSE

POPULAR PRICE MATINEES WED. AND SAT.

KERNAN & RIFE, Managers. Monday, April 12.

The Social Event of the Season

JIM THE

By Arrangement with A. M. PALMER.

WITH A CAST OF METROPOLITAN ARTISTS.

POPULAR PRICES—15, 25, 50 and 75 Cents.
All Seats Coupled..... Seats in Box \$1.00
NEXT..... MCGARTHY'S MISHAPS

KERNAN'S LYCEUM THEATER
ALL THIS WEEK.

MATINEES TUESDAY, THURSDAY AND SATURDAY.
THE REAL "GOOD THING" OF THE SEASON,
THE FAMOUS

RENTZ - SANTLEY

Burlesque Company.

UP-TO-DATE AND A SHADE BEYOND.
THE NEW SATIRICAL BURLESQUE.

GAY LIFE IN NEW YORK

The Original Extravagant Burletta.

PARIS AND PLEASURE.

First presentation in this city of the famous sensation supper scene.

THE SILLY DINNER.

Introducing the Parisian Dancers,
TYRENE AND EVALINE.

Next Week—MORRIS' 20TH CENTURY MAIDS.

Popular Lectures on Astronomy
—BY—
Miss Mary Proctor
(Daughter of the late Prof. R. A. Proctor)
—AT—
COLUMBIA THEATER
Wednesday, April 13, at 4:15 p. m.
Subject: "The Flowers of the Sky."
Tickets, 50 Cents, at Columbia Theater.
Morning and Sunday Times, 35 cents a Month.

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AT THE ACADEMY

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Unqualified Success.

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ATTRACTION

THIS WEEK

HOYT'S

BEST PLAY,

A TEXAS

STEER.

FOR THE FIRST TIME AT POPULAR PRICES.

The Academy Comedy Season

Schedule of Prices for Reserved Seats:

All Orchestra Chairs..... 75
All Orchestra Circle Seats..... 50
All Dress Circle Seats..... 25

NEXT WEEK

EDWARD HARRIGAN

IN
OLD LAVENDER.

April 26—Hoyt's "A Trip to Chinatown."

Other Announcements Later.

To Avoid the Rush

at Center Market Hall on Monday evening next, April 12, when the Champion of Champions

BOB FITZSIMMONS

and his company will appear. Reserved Seats can be procured at the following places without extra charge: "New-Hellou Theater," box office, Arlington Hotel, CHAMBERLIN'S HOTEL, RIGGS HOUSE, news stand, HOTEL RALEIGH, news stand, METROPOLITAN HOTEL, news stand, NATIONAL HOTEL, news stand, ST. JAMES HOTEL, news stand, HOTEL EMERSON, Pa. ave. WALKER'S, 13th st. DRIVER'S, Pa. ave. KINSLOR'S REST., 22d st. and Pa. ave. COSTELLO'S RESTAURANT, 10th st. and Pa. ave. MCINNIS BROS' REST., 904 Pa. ave. SCHLEGEL & VONDERHEIM REST., 9th bet. B and C. RAY DAVIS' REST., 237 N. J. ave. and ECKERTON'S REST., 15th and N. Y. ave. APPLICH'S REST., 32d and M. sts. and KOZEL'S RESTAURANT, 14th st. PAT MURPHY'S REST., N. Y. and H. W. BERNARD'S CHAIR STORE, 1911 7th st. SIEBEL'S CIGAR STORE, 7th & Fla. ave. PAT LUNCH ROOM, 13th and E. sts. and HUDSON'S Bureau of Information, Center Market.

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—AND—
Glen Echo Chautauqua

Athletic Bicycle Park.

Take Electric Cars at 36th st. and Prospect ave.

The Green (F street) Electrics take you to the spot.

Most beautiful scenery in the District in sight of the Potomac all the way.

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427 Seventh St. N. W.

AMUSEMENTS.
LAFAYETTE
TONIGHT.

SUNDAY,
April 11.

SOUSA

AND HIS
UNRIVALED
BAND.

ELIZABETH NORTHOPE.....Soprano
MARTHA JOHNSON.....Violinist
ARTHUR PRYOR.....Trombone
FRANZ HELL.....Flugelhorn
Prices, 25c, 50c, 75c, \$1, \$1.50.

Lafayette Square Opera House

J. W. ALBAUGH.....Manager
NIXON & ZIMMERMAN.....Directors

Last Week of the Regular Season.

ONE WEEK,
Beginning Monday, April 12.

SATURDAY MATINEE ONLY.

Farewell American Tour of
THE DISTINGUISHED ACTRESS,
MISS OLGA

NETHERSOLE

Under the Direction of
Daniel and Charles Frohman.

First time in Washington of Miss NetherSOLE's Most Successful Production.

Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Matinee, and Saturday Night.

Carmen

Carmen.....Miss NetherSOLE

Dumas' Masterpiece,
Camille

Camille.....Miss NetherSOLE

SATURDAY NIGHT—FAREWELL PERFORMANCE.

—Week of April 19—
CASTLE SQUARE OPERA CO.

LAFAYETTE.....GYPSY BARON
Beginning Easter Monday, April 19. A Season of Grand and Comic Opera by the Famous Philadelphia CASTLE SQ. OPERA CO.

Class. M. Southern Manager, 50 ARTISTS.

Presenting 6 Nights and 2 Matinees Johann Strauss' Romantic Masterpiece, "THE FAIRY TALE."

GYPSY BARON.

On a scale of grandeur never before given in this city.

Handsome Costumes, Sweet Music and Luring Scenery.

PRICES—EVENINGS:
Orchestra, "A" to "M".....\$1.00
Balcony, "A" to "M"......50c
Mezzanine Box Seats......75c
Orchestra, 1st two rows......50c
Balcony, 1st two rows......25c

MATINEES:
Orchestra, "A" to "M"......75c
Balcony, "A" to "M"......50c
Mezzanine Box Seats......75c
Orchestra, 1st two rows......50c
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Entire Lower Floor and Balcony Reserved.

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MARSHALL HALL,
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Steamer MACALESTER will leave 7th street wharf at 11 a. m. and 2:30 p. m. Leaving Marshall Hall at 1:15 and 5:30 p. m.

DINNER, 75c, including the celebrated Marshall Hall Cakes. Order, 40-21-22m.

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